DOCUMENT RESUME

ED 367 298 IR 016 558

AUTHOR McCain, Ted D. E.
TITLE Teaching Graphic Design in All Subjects.
INSTITUTION International Society for Technology in Education, Eugene, OR.
REPORT NO ISBN-1-56484-038-7
PUB DATE 93
NOTE 76p.; For related book, "Designing for Communication," see ED 366 012.
AVAILABLE FROM International Society for Technology in Education, 1787 Agate St., Eugene, OR 97403-1923.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Communication (Thought Transfer); *Computer Assisted Design; *Computer Assisted Instruction; *Computer Graphics; *Design; Elementary Secondary Education; *Graphic Arts; Learning Activities; Teaching Methods; Visual Stimuli

ABSTRACT

The goal of this document is to bring instruction in graphic design to the presentation of information in all subject areas and to encourage educators to embrace graphic design as a powerful tool for accomplishing the daily task of communicating information and ideas to students. The document uses activities to reinforce the concepts discussed in the related book, "Designing for Communication." The activities use examples of assignments from a number of different courses which can be transferred to different subjects. An introductory chapter contains sections on understanding graphic design as a life skill, teaching graphic design in all subjects, and using the activities in the document. The second chapter presents 38 sample communication and design activities. Each activity states the objective and description of the activity and any required background reading. (TMK)

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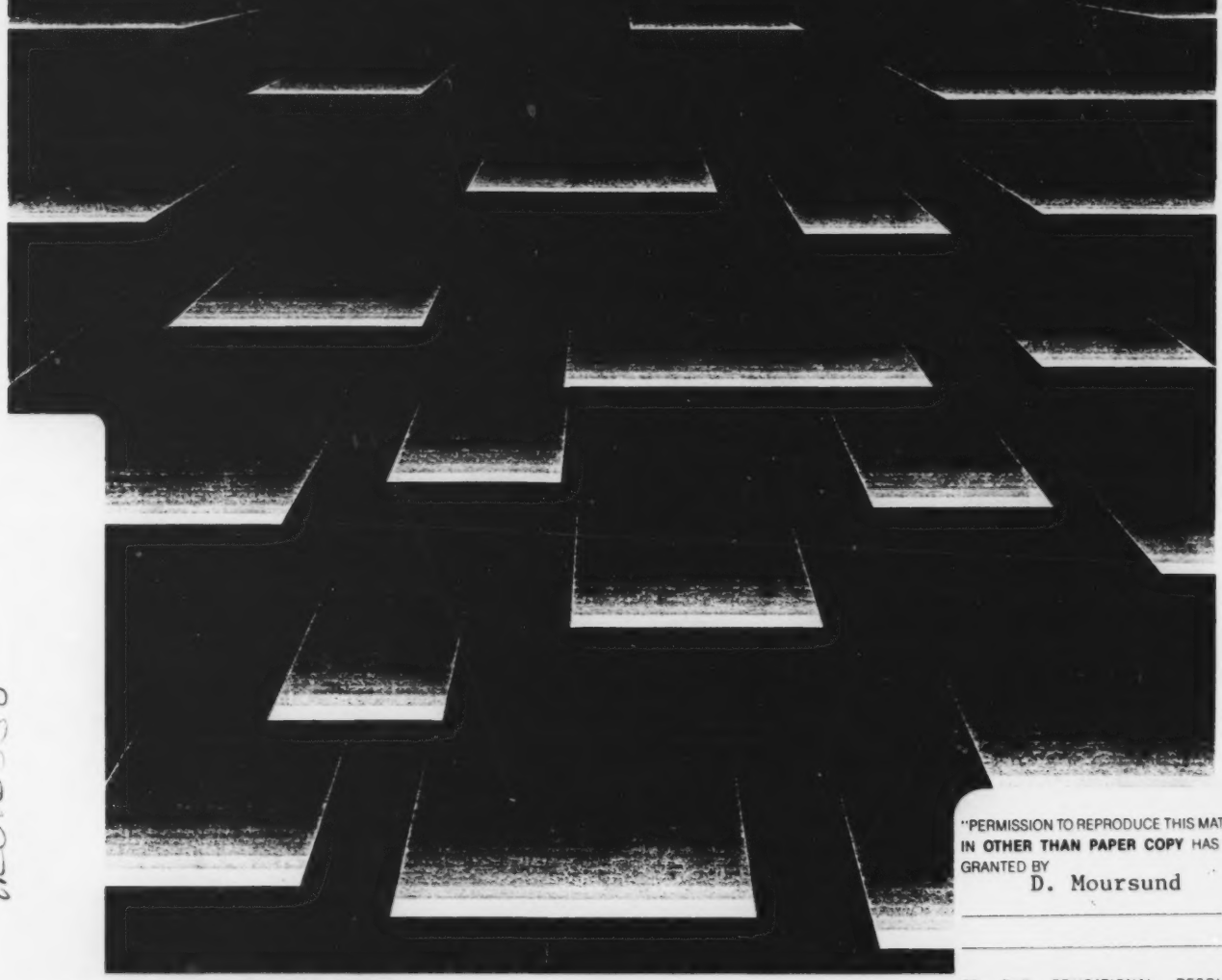
ED 367 298

Teaching graphic design in all subjects

Ted D.E. McCain



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About the Author

Ted has been interested in graphics since childhood. He graduated from high school with a fine arts focus and was intending on going to the Vancouver School of Art when a scholarship to Simon Fraser University significantly altered his plans. He graduated from Simon Fraser with a specialty in Computer Cartography. After doing the initial work on a graduate degree in computerized terrain analysis, he spent several years working at various jobs in the computer industry, including programming, sales, and consulting. He began teaching in 1981 just as the microcomputer revolution was beginning to hit the school system. He has taught Computer Science, Mathematics, and Data Processing. He is currently the Coordinator of Instructional Technology at Maple Ridge Secondary. The desktop publishing revolution gave Ted the opportunity to marry his long standing love for graphics with his skills in business computing. Recently, he designed two desktop publishing courses for grade 11 and 12 students in the Maple Ridge School District. In addition to teaching, Ted runs his own computer consulting company and often gives presentations and workshops on design, desktop publishing, and the impact of technology on business and education. He has taught graphic design and desktop publishing courses for Okanagan College, the University of Alaska, the Education Technology Centre of British Columbia, a number of school districts in Canada and the United States, as well as a number of private companies including Apple Computer Inc. Ted is the author of *Designing for Communication* published by The International Society for Technology in Education, and is co-author of *The Microcomputer – A New Tool for Tilling The Educational Garden* published by Simon Fraser University, and *Computer Networking for Educators* published by The International Society for Technology in Education.

Editors

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Book Design and Production

Ted D.E. McCain

This book was produced using *Microsoft Word, Aldus PageMaker, and Aldus Freehand* running on a 33 megahertz Outbound computer equipped with 4 megabytes of RAM and an 80 megabyte hard disk drive.

Commercial EPS clip art used in this book created by: Atbeats, ArtRight Software Corporation, Clipables, Image Club Graphics Inc., Metro Creative Graphics Inc., 3G Graphics, and Reasonable Solutions.

All company names, names of people, and examples of publishing used in this book are fictional. Any correspondence to actual companies, people, or publications is purely coincidental and unintentional.

These materials were originally produced for School District #23 in the Province of British Columbia.

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1787 Agate Street, Eugene, Oregon 97403-1923
Order Desk: 800/336-5191
Phone: 503/346-4414 Fax: 503/346-5890
CompuServe: 70014,2117 Internet: ISTE@Oregon.uoregon.edu

ISTE is a non-profit organization with its main offices housed at the University of Oregon.

ISBN 1-56484-038-7

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ISBN 1-56484-038-7

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Chapter one

Introduction

Chapter one

Teaching graphic design in all subjects

Understanding graphic design is a critical life skill

Your students' minds are under attack!

Kids today live in a virtual sea of information where they are subjected to an incredible bombardment of material. The explosion of consumerism since the second world war has been driven by advertising, and today marketing experts have an amazing array of high powered tools at their disposal for delivering their message. Information can now be presented in many forms – not just the paper-based communication that has dominated communication for hundreds of years. The result is that people are surrounded by information. You can't even escape this assault on your mind while in many public washrooms or riding on a bus or flying in an airplane.

Combine this onslaught from advertisers with the extraordinary growth in new ideas and research in science, education, and business, and you have the makings of information overload. The shear volume of information and the intrusive character of much of the presentations naturally results in a resistance to embracing new material.

How do you communicate in this environment?

So how do you get a message across when your potential audience has a defensive stance that is designed to thwart your efforts to communicate? This is a critical question for teachers – one that requires careful consideration because communication is a foundation of education. Effective strategies to convey information in the continually changing modern world are indispensable for educators.

Let's consider how business approaches communication in the modern world. Astute business people have been monitoring the changes taking place in how people get and process information as a result of the influence of television, personal stereos, computers, and other information technology. They have realized that people, especially young people, are being trained

from an early age to get information quite differently than previous generations. As a consequence, business people have looked for ways to adapt the presentation of their information so it continues to be relevant to the changing clientele they must deal with. Just look at the materials being produced by the modern publishing industry and you can see that businesses are focusing on the presentation of information, much more so now than ever before. They are utilizing the power of graphic design to help get their message across to their audience.

As educators, we face the same changing clientele and thus, the presentation of our messages to students should be adapting to this new generation as well. Therefore, we should embrace graphic design as a powerful tool for accomplishing our daily task of communicating information and ideas to our students. Whether you are using paper-based communication or full motion video, graphic design is the key to unlocking the gateway to the minds of your audience. Graphic design will help you to think visually. It will help you to speak the native language of people living in the modern western world, especially young people.

Graphic design is concerned with the visual presentation of information. It has two important roles in the communication process. First, by applying the principles of graphic design, you can make a document generate visual interest. The ability to catch a reader's eye and make them want to pick up a publication is a critical first step in getting a message across to your audience. Second, graphic design enables you to convey meaning through the visual organization of the items that are placed on a page. People can get a lot of information about the content on a page without reading. Graphic design is a powerful component in effective communication. Understanding and using graphic design is a must for teachers.

But an understanding of graphic design is not just for teachers to use in their communications with their students. Students need an understanding of graphic design as well. Consider the world that young people must deal with today. They will deal with far more information in their education than the previous generation due to the rapid rate of change in modern society and much of that material will rely on design to enhance communication. Understanding graphic design will help students to see how people have constructed those communications to get messages into their heads. For example, they will be more discriminating as they evaluate the merits of a particular message when they understand how those responsible for the presentation of information have used graphic design to convey

their own view of the relative importance of ideas. An understanding of graphic design is a critical attribute in the overall literacy of an educated person.

Teaching graphic design in all subjects

Many teachers can see a role for graphic design in producing more effective instructional materials for their students. Many teachers agree that graphic design should be part of a well rounded education. But we can't stop short of the full implications of teaching graphic design to students. Students should not only learn how graphic design is being used by others to communicate messages to them, they should also learn how to use graphic design to communicate their messages to others. Students must be taught that the appearance of information is a major part of the communication process. Graphic design is as important as spelling, grammar, plot, and idea development. In fact, the appearance of a document is often inseparably linked to its content. To ignore the teaching of graphic design to students as an important component of the communication process is unthinkable in the modern world.

Furthermore, we are in the midst of a major change in the teacher/student paradigm where students are being viewed more as fires to be kindled instead of vessels to be filled. Consequently, there is a shift from viewing education as the didactic dissemination of information to the empowering of students to discover and communicate the significance of data obtained from a wide variety of sources in the modern information society. The ability to harness the power of graphic design to communicate is a critical skill in such an information age.

In addition, modern technology places so much potential in the hands of students, it is imperative they are equipped with skills that realize that potential. Graphic design is such a skill. Thus, the power of graphic design to enhance communication should be taught to students early in their academic life as an integral part of communicating. Teachers should not learn graphic design only to increase the effectiveness of their own instructional materials, they should also incorporate the teaching of design to their students, regardless of the subject matter.

Graphic design can be incorporated into the teaching of all subjects from science to social studies. To be effective, each teacher needs to know how the visual presentation of information fits into the specific type of writing done in their subject area. Instruction in the basics of graphic design can begin as early as grade five.

But it's not in the curriculum!

The people responsible for writing most elementary and secondary school curriculum have not placed any value on the teaching of graphic design. Thus, teaching design is not part of most courses. This is a major concern for many teachers when they consider including instruction of graphic design in their lessons. But courtesy, personal discipline, and time management are not specifically in the curriculum of most courses, and yet we teach these skills to students because we know they are critical to a student's present and future success. However, communication *is* in the curriculum of most courses and graphic design is an integral part of the communication process. Extending the instruction of communication into the effective presentation of information using graphic design is logical and the equipping of students with this skill is compelling.

But I'm not trained to do this!

"But graphic design wasn't part of my teacher training!" Don't worry, unless you took a degree in art, virtually every teacher in North America has exactly the same amount of instruction in the use of graphic design as you have – none. The good news is that learning the basics of graphic design is easily within the reach of everyone. "But I don't have the time to learn this stuff!" You don't have the time *not* to learn this stuff! The world is changing and graphic design is a big part of modern communication whether it is paper-based or video-based. Education is a communication business and if we expect to be effective at reaching young people today, we must embrace the use of graphic design just as the business world has done. Graphic design can be a powerful tool for enhancing the communication of our messages to our students. It is obvious that mastering the basics of graphic design is a professional imperative.

Furthermore, keeping up with the general trends in modern publishing is also a question of relevance for teachers. It is important that our materials look like they belong to the world that young people experience. It is also critical that we keep speaking their language, putting our materials in a format that is readily accessible for our students. That is not to say that there is not a place for traditional reading, teaching a love for literature and how to extract meaning from passages of prose. But modern publishers and the electronic media are having a profound affect on our students. If we want to both appear to be relevant and to equip students for success in the world they are experiencing, we must embrace the idea that the appearance of the material we present to students and the appearance of the material they present to us is an important part of their education.

So how do I begin?

The first step is to gain an appreciation for basic graphic design yourself. Begin by reading an introductory book on the topic. This document is linked to the book, *Designing For Communication* by Ted D.E. McCain (published by The International Society for Technology in Education – ISBN 1-56484-012-3). It is not the only introductory book you can read, but it is one of the few that teaches principles rather than just presenting you with design makeovers or showing you a number of page layout techniques. Whichever book you choose, make sure it teaches the principles of graphic design, because principles empower you to handle design problems that were not specifically covered in the book. (Keep this in mind when you teach graphic design to your students, as well.) If you read, *Designing for Communication*, focus on the first five chapters.

Basic graphic design is not too difficult to master and it will give you a conceptual framework for evaluating the graphical world all around you. Remember, catching on to how to create and use visual appeal will take some time, especially if thinking visually is new to you. Just relax and watch. Learning about graphic design can be fun and very useful, because we all live in the same information-rich, visually stimulating environment.

Once you have read about design, it's very useful to see how people use these principles practically. Start by looking at the communications all around you. This observation step is very important. You will quickly see that many professional designers are guided by these basic principles. You will also discover that a great many professionally produced publications are very poorly designed.

After you have gained some appreciation for the visual appeal of documents, start looking at the handouts you give to your students. You can enhance the communication of your messages to students by applying the principles of graphic design to your materials. Remember, modelling is a powerful way to teach. Start with realistic goals. Don't begin with a twenty-five page handout or a four-page newsletter that will require scanned images and a number of advanced design features. Instead, start with some simple one page handouts or posters that can be modified to incorporate the principles of design. Move on to more complex documents as you gain some confidence in applying graphic design to your material.

Finally, begin teaching design to your students. It is important that graphic design be taught as part of the everyday assignments you give your students, not as an optional add-on. Following the activities in this book is a good place to start.

Graphic design concepts can be applied in virtually any subject at any grade level from grade five and up. Not only will students learn how to enhance the communication of their messages by applying graphic design to their assignments, but as a teacher you will gain a very valuable insight into the thought processes of your students. One example is that you will quickly be able to see how well a student grasps the content of a document by the ideas that are used as lead-ins like headlines and subheads. Thus, using graphic design in student assignments can be very helpful in the evaluation of their work.

It's worth the effort!

Learning, using, and teaching graphic design will mean you must change the way you are teaching. This will be a challenge. Change is always difficult because it requires us to move outside our comfort zone. It involves effort. Change is naturally avoided. But the change to embracing the use of graphic design in education is one of utmost importance to the very essence of our profession – communication. The use of graphic design will help us be more effective at what we do. Furthermore, teaching graphic design to our students as an integral part of the communication process in all subjects is a critical component of educating them to survive and succeed in the modern world.

Using the activities in this book

The goal of this document is to bring instruction in graphic design to the presentation of information in all subject areas. What you will get is a series of activities that will reinforce the concepts discussed in the book, *Designing for Communication.* The activities use examples of assignments from a number of different courses. Don't get thrown if the example for a particular activity is for a social studies class and you teach English. The assignments in the activities can be easily transferred to your subject. For example, suppose a particular activity uses a three-article newsletter to convey the information students have learned about a country for their social studies class. As an English teacher you could use the same newsletter format but change the content to three articles that pertain to your English curriculum. A novel or short story could be the focus with an article containing a summary of the story's content, another article reporting on the author, and the third article expressing the student's opinion of the content.

The specific assignment for each activity is meant only to be an example of how a particular concept might be incorporated into the instruction of a course. Change the specific content focus to meet your instructional needs.

Chapter two

Activities

Activity 1: info bombardment

Objective To identify the sources of information in students' lives and to discover the impact of living in an information bombardment environment.

Description Have students make a list of all of the sources of information in their lives – books, magazines, newspapers, flyers, brochures, manuals, radio, TV, tapes and CD's, and people (teachers, bosses, friends). Then discuss the following quote from Richard Wurman's book, *Information Anxiety*, "The average weekday edition of the New York Times contains more information than the average educated person would come across in a lifetime in seventeenth century England." Compare the level of information then to the level that students experience today. What is the natural response to too much information? How do you get a message across in such an information-rich environment?

Background reading Do not have students do any background reading before doing this activity.

Activity 2: the power of design

Objective To have both you and your students discover the power of *every* published page to communicate.

Description Find at least ten copies of old handouts that either you or another teacher have given to your students. Handwritten pages with no pictures that were photocopied or reproduced on a spirit duplicator are ideal for this exercise, but any handouts that have been produced without incorporating the basic principles of graphic design will do. Then find the same number of full page advertisements or first pages of magazine articles. Photocopy all of the pages so there are no differences in color. Place the pages in a random order and number them in the upper left corner. Then place them on a table, one right after the other in numerical order. Have your students take a blank piece of paper and write the numbers 1 to 20 down the page. Now have the students walk past the pages on the table and, without talking, put down a "P" if they think a page was produced by modern publishers or an "S" if they think the page was produced by a teacher beside each of the numbers on their sheet of paper. You will be astounded at how accurate they are in their assessment.

Discuss with the students what each of the pages "tell" them from the appearance of the document. Students may not be able to articulate their impressions very well, but listen for comments like boring, dull, uninteresting, looks like work to read versus exciting, interesting, easy to read. Both you and your students will discover that there is no such thing as a neutral page – *every* page communicates the same amount, its just the message that is communicated that varies. This is useful information for you to keep in mind as you prepare materials for your classes. It is also good for students to keep in mind as they produce materials for their readers to read and evaluate. Hopefully, both you and your students will come away from this exercise with some motivation for learning how to make your documents more effective using graphic design.

Background reading No background reading is required.

Activity 3: how design works

Objective To have students begin to assess what makes a document effective at communicating a message.

Description Have students bring at least two examples of the kinds of publications they read or look at in their daily life. Ask students to indicate why they read each particular document. Also have students list what they like and don't like about the appearance of these publications.

Background reading It is important that students do not do any background reading about communication and design before doing this activity because you want honest, unbiased responses from them.

Activity 4: how design works

Objective To focus on the attributes of effective publications.

Description Have students bring in one example of a publication whose appearance they like and one example of a publication they do not like. Be sure to remind students to focus on the visual appeal of the document, not their interest level in the content. See if students can find a publication where the visual appeal draws them into reading about an otherwise uninteresting topic. Conversely, see if students can find a publication where the lack of visual appeal makes an interesting topic appear dull and boring. Once the students have brought in their examples, have them identify the visual attributes of the publication they found appealing.

Discuss with students the following questions:

- What is the major goal of any document?
- Why is communication important in business and education?
- What is the role of the visual appeal of a document in the communication process?

Background reading Pages 9 to 11.

Activity 5: how people read

Objective To identify different kinds of reading behavior as the purpose for reading changes. Also, to introduce the importance of skimming content when you read.

Description Have students bring in an example of a newspaper, a magazine, a catalogue, a paperback novel, and a content-rich textbook. Have the students work in pairs or groups of three or four. Ask one student to read one of the publications as the other members of the group observe the reading behavior. After the student has read for a couple of minutes, have the group discuss the kind of reading that was taking place. Make sure students consider when this kind of reading would take place and for what purpose. Repeat the process for each of the sample documents they have brought in.

Background reading Pages 11 to 16.

Activity 6: three step reading

Objective To discover the three-level hierarchy used in many commercial publications.

Description Have students bring in an example of a newspaper. Have them analyze the levels of information they are given. (At the very least they will find headlines, graphics, subheads, and body text.) These discoveries can be easily related to the three-step reading behavior of Scan, Skim, Scour.

Once this hierarchy has been identified, it is important that students understand the power of graphic design to highlight certain points in a message. This can be very effective at communicating, but it also opens the door for bias and propaganda. Someone has already determined what points to emphasize and what points to de-emphasize. Part of literacy today is an understanding of the role of graphic design in the communication of a message. Also discuss the four goals on page 13 that logically follow an understanding of the three-step reading behavior.

Background reading Pages 11 to 14.

Activity 7: what's important

Objective To identify the link between the importance of the points in the message of a document and the visual design of the page.

Description Have students look for examples of newspaper or magazine articles where the headline does a good job of describing the major content of the written content. Also, see if students can find articles where the headline is misleading and does not describe the major thrust of the written content. In addition, have students look for articles where the pictures or graphics highlight the main point in the article, and those where they do not. Students should be allowed a week or two to search for their examples.

When all the students have gathered their examples, it is important to discuss the link between effective design and an understanding of the message.

Background reading Pages 16 to 19.

Activity 8: Scan, Skim, Scour

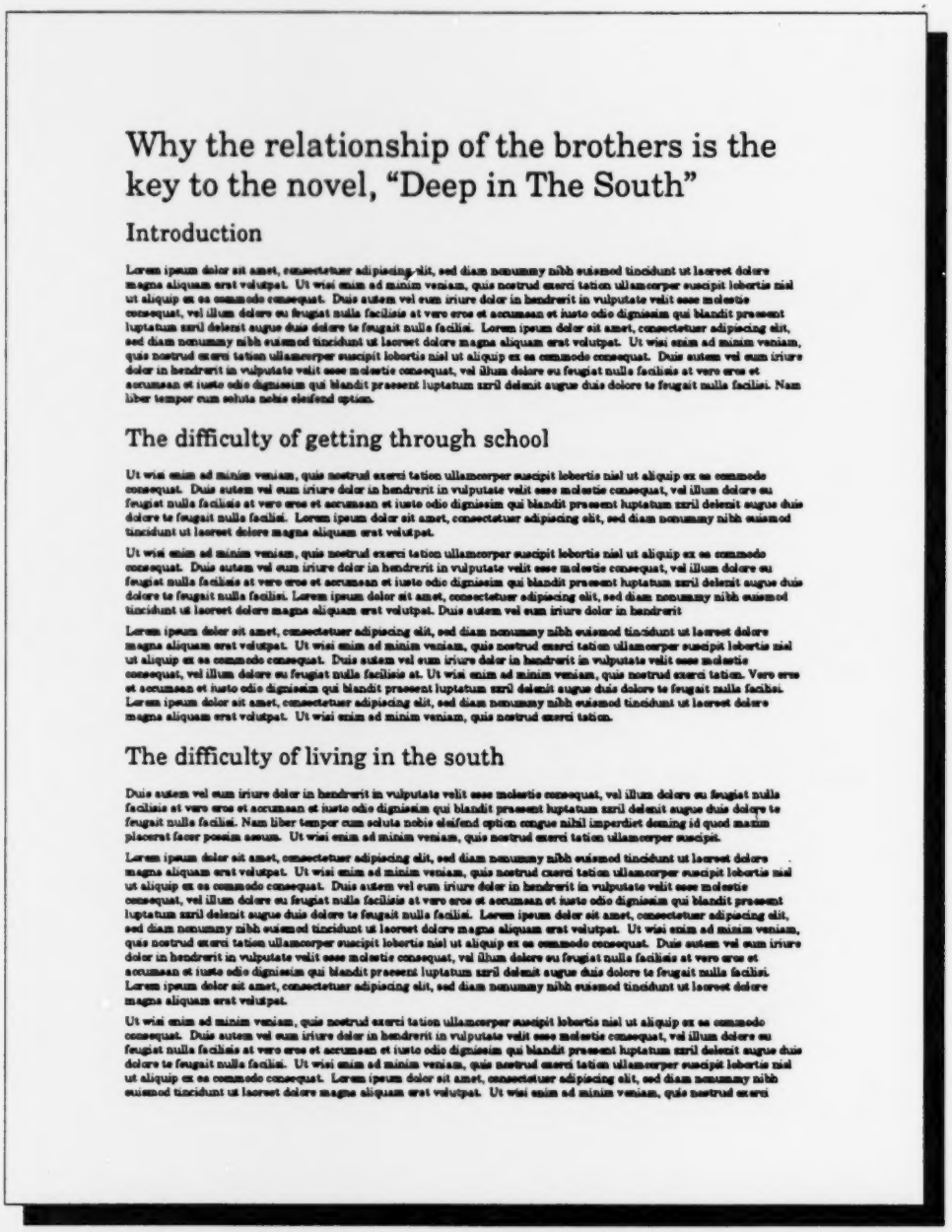
Objective To apply the Scan, Skim, Scour approach to reading to student work.

Description Have students take a report or essay they have written and type it into a word processor that has the capacity to change the size of the type. Students should make a print-out of the text set in normal body text size (10 to 12 point type). Then have the students identify a three level hierarchy in the message of this document. The first level will be a headline – a summary statement that captures the main thrust of the message in the text. Headline text should be set in type that is 20 to 36 points in size. Finding the second level involves identifying the main subpoints or subsections in the message. These become subheads that will be placed in the text to empower readers to skim the content and make decisions regarding which sections of body text they will scour. Subheads should be set in a size that is halfway between the headline type and the body type

When the second printout is made, have students compare their response to the two documents. Be sure to point out that simply varying the size of the type is sufficient to create visual interest for a document. Graphic design does not mean the page has to have graphics in terms of pictures to be effective – type is a graphical element.

Background reading Pages 12 to 14.

Scan, Skim, Scour



Why the relationship of the brothers is the key to the novel, "Deep in The South"

Introduction

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The difficulty of getting through school

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The difficulty of living in the south

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Don't be fooled by the simplicity of this design – there is a lot going on here. Simply by varying the size of the type you can set up a valuable hierarchy for the content of the document. The points that have been highlighted empower readers to make reading decisions as well as help the teacher to evaluate the writing by giving an indication of the student's grasp of the main points in the content of the essay.

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Activity 9: adding graphics

Objective To teach students the power that content-related graphics have to communicate.

Description Have students take a report or essay (even the one they used for Activity 7) and outline the three-level hierarchy in the message. Have the students create headlines and subheads for the document. The document should be printed at this point, before continuing with the next part of the activity. Now have students find or create a graphic that supports the main point in the message. This graphic should be placed relatively near the beginning of the document to generate interest in the written content. The graphic can be scanned if you have the equipment or simply pasted onto the page, after the margins of the text have been adjusted to create enough room for the picture. Have the students create a caption that explains the significance of the graphic. Do a second printout of the document.

Have students compare the two versions of the document. Discuss the power of the content-related graphic to enhance communication. Students can be asked to relate the old saying, "a picture is worth a thousand words," to their work. Be sure to emphasize the importance of knowing the message in the written content before selecting or creating a graphic for any document. Content-related graphics should only be used to highlight the main points in a message.

Background reading Pages 154 & 155 and pages 163 to 174.

Content-related graphics

Why the relationship of the brothers is the key to the novel, "Deep in The South"

Introduction

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The difficulty of getting through school

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The difficulty of living in the south

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Notice how the impact of the document is greatly enhanced by the addition of a content-related graphic. The key is to ensure that the graphic correctly conveys the main point of the message.

Activity 10: design preparation

Objective To teach students practical skills for creating new document designs.

Description Have students read the section covering practical design and the use of thumbnails for creating a flow of ideas when you start to work on a new document. To help students with sketching thumbnails, begin by teaching them that any object can be sketched using geometric shapes. A car, for example, can be sketched with circles for tires, a rectangle for the body, two triangles for the front and back windows, and a rectangle for the side windows. People can be sketched-in as stick shapes or with rectangles and circles. Examples of thumbnail sketches can be found on page 63 in, "Designing For Communication."

It is important that you expect students to sketch more than a single idea for the design of a document. In addition, it is important to have students complete the design preparation sheet before they begin the actual work on the design of a document. A copy of the design preparation sheet is on the following page. This sheet is a useful tool for providing some structure to design work. Once students start to design documents that incorporate graphic design principles, be sure to have them bring the completed sheet, including thumbnails, to you for approval before they begin to work on the actual document. The "Teacher's Initials" space can be used to indicate your approval of the student's design preparation work. As long as you have purchased this book, feel free to photocopy this sheet as needed for your classes.

Background reading Pages 58 to 66.

Design Preparation Sheet

- Student - _____ Teacher's Initials - _____
- Assignment - _____

The Message

- What is the purpose of this document? _____
- Main point in the message ? _____
- Secondary points in the message ? _____

The Audience

- Who are you targeting? _____
- Where are they located? _____

The Design

- How have you used Scan, Skim, Scour? _____
- What principles of design/page layout are you focusing on? _____
- What is your deadline? _____
- Sketch your thumbnails on the other side of this sheet...

Thumbnails

Activity 11: proportion

Objective To apply the principle of the proportion of the relative size of page items to student work.

Description Have students do research on at least three items – three countries, three authors, three scientists, etc. Be sure that students find maps or pictures for at least one of the items. Have students make the front page of a newspaper with the material they have gathered. The newspaper could be from a certain time period, if this applicable. At the top of the page, students should create a nameplate that identifies their paper. No pictures are required, just large type. The nameplate should have a tag line that states the place and date of publication. The entire nameplate should be no more than two and a half inches high.

Students must decide on a three-level hierarchy of the content. This will mean that one of the articles must be featured. While it may seem unfair to highlight one article over the others, creating a visual hierarchy is critical to engaging readers in a document. The featured article must be the largest and will likely be the only article with a content-related graphic. If content-related graphics are to be included with the other articles, they must be smaller and their size must be proportional to their importance. This newspaper should be laid out in a two-column format. It may be useful to discuss the use of a layout grid (this is covered in the reading listed below). If you don't have access to a program that will produce columns, students can do it the old way by printing out their type in the appropriate size and then cutting and pasting onto the page.

Be sure to discuss the importance of deciding on a hierarchy of content, even when there appears to be none. Having a large, important item with three telescoping proportions is a key to successful communication. The readers don't have to figure out the importance of page items because it is already done for them.

Background reading Pages 35 & 36 (proportion), pages 109 to 111 (layout grids), and pages 136 to 137 (nameplates).

Proportion of relative sizes

The Scientific Times

Great scientists in history — by Jamie Stewart

Einstein: a great scientific mind

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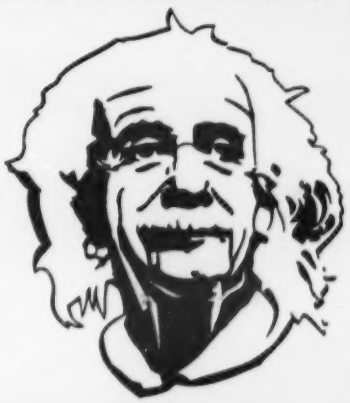

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Currie: a keen mind and dogged perseverance

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Newton: a great mind but a terrible person

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Here the three level hierarchy of proportions is used to convey the relative importance of the three scientists that have been researched. Not only does this strategy create the visual interest required to engage a reader, the order of the relative sizes also tells the teacher a great deal about the thought process of the student and his or her grasp of the content.

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Activity 12: golden rectangles

Objective To consider the dimensions of rectangles, the most common shape in publishing. Also, to have students perform the calculations required to construct a golden rectangle.

Description Have students examine a newspaper or magazine to determine the most common geometric shape that appears on a published page. They will discover that most page items form rectangles (headlines, body text, pictures). Next have students read about the golden mean and its usefulness in creating pleasing proportions for the dimensions of a single object. If possible, show them pictures of the Acropolis and especially the Parthenon as examples of how the ancient Greeks used the golden mean and the golden rectangle. It would be logical to incorporate golden rectangles in student work. To create a golden rectangle you must know one of the dimensions of the rectangle. This is most often the case in publishing. For example, you may want to place a picture in a column of a newsletter. You know the width of the column from the layout grid you have set up. To calculate the length of the other side of the rectangle you will use the golden mean – 1.618. If you want the rectangle to be wider than it is tall, take the width of the column and divide by 1.618. If you want the rectangle to be taller than it is wide, take the width of the column and multiply by 1.618. Give students a page with horizontal and vertical lines of various lengths drawn on it and have them construct golden rectangles from these lines. Make sure that some rectangles are wider than they are tall and some are taller than they are wide.

Background reading Pages 33 to 35.

Activity 13: balance

Objective To have students discover their innate desire for balance on a published page and to discover the two ways to achieve balance in design.

Description Have students create a title page for a report or essay they have completed for one of their subjects. This can be done either by hand or on a word processor. It is important that students do not do any reading regarding balance in design before they do this activity. When they are finished, have students compare their title pages. The vast majority of people will have centered their titles and pictures. Discuss this with students to determine why this is so. They will discover that it is a natural human response to want a page to look balanced.

Now have the students read about balance in design. Be sure to discuss the amount of curiosity and visual interest generated by both formal and informal balance in designs. Also have students consider which kind of balance is best suited to most of the documents that businesses would produce, especially for promotion. Then have them consider which kind of balance would be best suited to most of the documents they produce for their teachers. Once it is clear that informal balance is best for generating interest in what students produce, make it a rule that *nothing* is ever to be centered again!

Background reading Pages 36 to 41.

Activity 14: balance

Objective To discover how most professional designers balance their designs.

Description Have students bring ten magazine covers to school. Working alone or in groups, have the students describe how the items are placed on the page. Are they centered? If they are not centered, are they offset with other objects placed on the other side of the page to balance the design? Another approach would be to have students bring a copy of a magazine to school and then count the number of ads that use formal balance and those that use informal balance. They will quickly discover that the majority of professional designers use informal balance on their pages.

Background reading Pages 36 to 41.

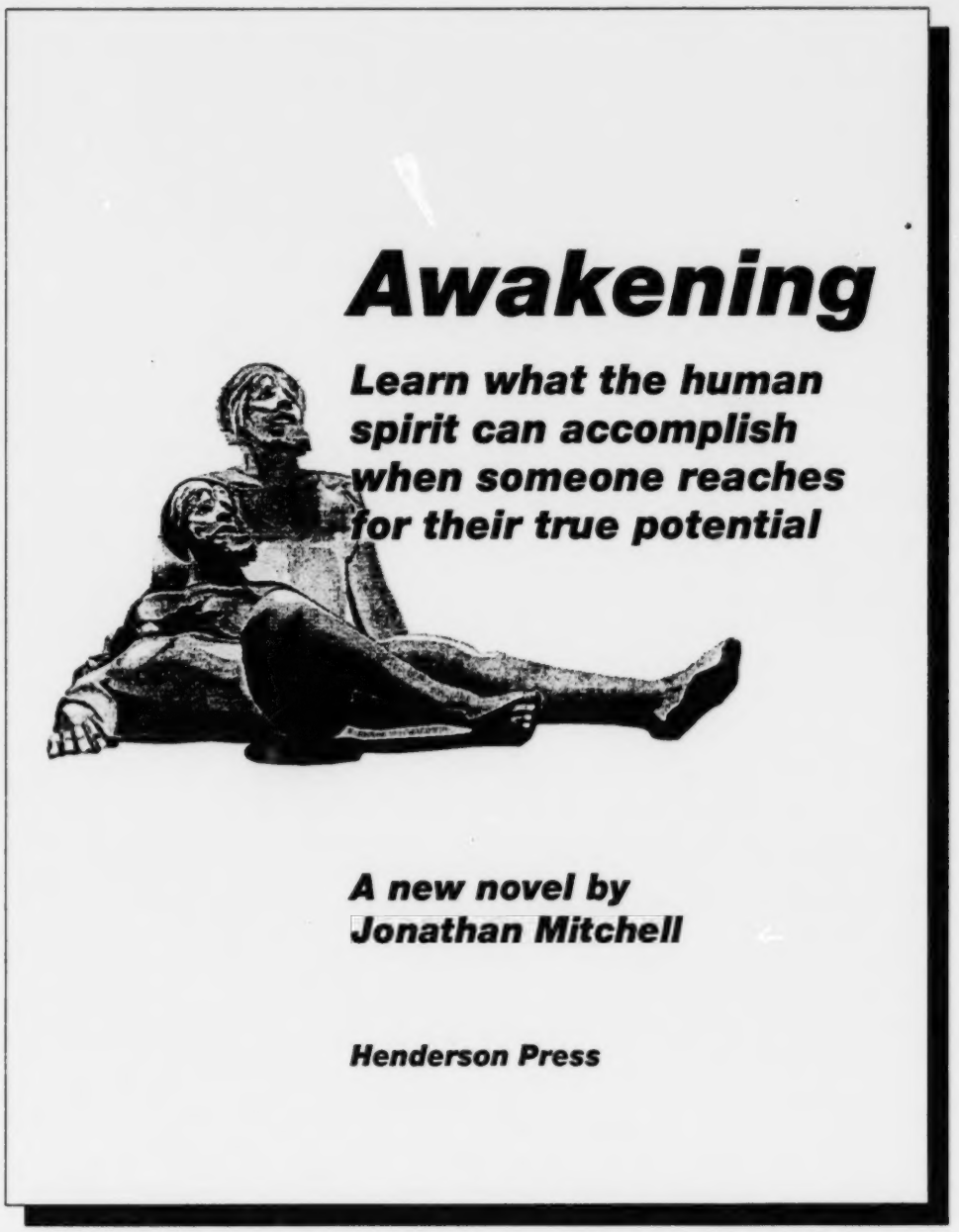
Activity 15: informal balance

Objective To apply informal balance to student work.

Description Have students research an invention in science, a poem, play, or story in English, a sport in Physical Education, a country in Social Studies, and so on. Then have them produce a full-page advertisement for a magazine that promotes this item. The ad must present the item as brand new and promote its use (or promote buying tickets for the play, etc.). The ad must incorporate informal balance and three distinct telescoping sizes on the page. Be sure to use the design preparation form and challenge your students to sketch at least four different thumbnail design ideas for the layout of the page.

Background reading Pages 33 to 41.

Informal balance


Awakening
Learn what the human spirit can accomplish when someone reaches for their true potential
A new novel by Jonathan Mitchell
Henderson Press

Informal balance adds life to a page. Here the text and the graphic are offset to give the page a dynamic "feel." Students should be encouraged to use informal balance in virtually all of their work.

Activity 16: contrast

Objective To add visual "spice" to student work by applying the principle of contrast.

Description After a report or essay is written and edited, have students consider how to prepare the document for presentation to their target audience (you!). First, have them read about the principle of contrast in designs. Then have them consider how to create contrast for this text-intensive essay or report they are going to hand in. Here are some suggestions that you may want to present to your students as they ponder the solution to this problem (the background reading listed below will provide some useful information regarding the use of these design techniques):

- Vary the size of the type to create contrast – this also can be very helpful for reading when the variation of the type size is based on a Scan, Skim, Scour approach. (The Scan, Skim, Scour approach is also very helpful for the teacher. The text students select for the Scan and Skim steps of reading gives you an excellent indication of their comprehension of the message they are trying to communicate.)
- A column of white space along the left side of the page, like the layout of this book (an asymmetrical two-column grid).
- Adding rounded or irregular shaped content-related graphics to the page. Make sure that these graphics are not given a rectangular picture frame. Body text can be wrapped around the contours of the graphic, but the student should give some consideration to the difficulty of reading the text if that is done.
- Add a pull quote to emphasize the main point of the message.

Continually make the point that knowledge of the message to be communicated underlies design decisions.

Background reading Pages 41 to 43 (contrast), pages 97 & 98 (irregular shaped graphics and text wrap), pages 113 & 114 (asymmetrical two-column grid), and pages 151 to 154 (pull quotes).

Activity 17: the visual center

Objective To discover the power of the true visual center of the page to catch a reader's attention.

Description Have students read about the true visual center of the page. Then have them calculate the exact position of the visual center for a blank 8.5 by 11 inch piece of paper. This is done by dividing 11 by 1.618 and using the result to measure up from the bottom of the page. Have students draw a horizontal line across the paper at this point. Then divide 8.5 by 1.618 and measure this distance from the right side of the paper. Have students draw a vertical line at this point. The true visual center of the page is located where these two lines intersect.

Using this piece of paper as a guide, have students look for examples of full page ads in magazines or magazine covers that place the largest, most important item of the page at the visual center.

Background reading Pages 44 & 45.

Activity 18: the visual center

Objective To apply the use of the true visual center of the page to student work.

Description After students have done some research into a topic in history, have them make a poster to promote a historical event – the opening of the Pyramids, the installation of Julius Caesar as emperor, a recruitment poster for one of the armies in the American Civil War, the launching of the Titanic, etc. Have students calculate the visual center of the page and place the largest, most important item of their poster there. Be sure to mention that the use of the visual center of the page automatically sets up the poster for informal balance. It also sets up the design for telescoping proportions because a number of smaller items can be placed on the right side of the page to balance the large item placed in the upper left.

Background reading Pages 44 & 45.

Visual center

Uncle Sam wants you!
Join the rest of the brave men in blue who are fighting for the Union and for Freedom!
Visit the Union Army Recruitment Center near you

In this recruitment poster for the American Civil War, the eyes of the person have been placed exactly at the true visual center of this page for maximum impact on the reader (the dashed lines would not appear on the actual poster – they are shown here only so you can see how the visual center has been used). Students should be taught how to calculate the position of this very important location on a page.

Activity 19: the power of eyes

Objective To discover the power of eyes to direct a reader's attention on a page.

Description Have students read about the power that the eyes in a content-related graphic have to create rhythm on a page. Then have them look for examples where the designer has used the eyes in a picture to direct a reader in a design. Good designs will direct the reader into a "hook line" or some important text. Students may find some examples where the impact of the eyes in a graphic was not considered and the design actually directs the reader off the page. To underscore the power that eyes have, see if students can find examples where a person is walking in one direction, but looking over their shoulder in the opposite direction. Analyze the design and determine whether the motion of the walking or the direction of the glance has more power to direct the reader on the page.

Background reading Pages 51 & 52.

Activity 20: the power of eyes

Objective To apply the power of eyes to direct a reader's attention to student work.

Description Have students create a promotional document that could feature a picture of a person – a travel poster or brochure for a city, province, state, or country; an advertisement for a novel, play, or poetry recital; a poster for a music concert or sports event, and so on. Make sure that students select their picture carefully, considering the power of the eyes in the picture to direct the reader on the page they are creating. Pictures can be obtained from clip art, scanned if you have a scanner, or simply pasted onto the page if necessary. Remind students that placing the eyes at the visual center of the page is an often used strategy of professional publishers. Students should continue to apply a Scan, Skim, Scour approach to their designs. Three telescoping proportions will support the three-step reading process and help to provide contrast for the page.

Background reading Pages 51 & 52.

The power of eyes

It's compelling, isn't it? You want to look where she is looking. Eyes are the most powerful directional item you can place on a page. Students must be made aware of this fact both to capitalize on the power of eyes to direct readers into a message and to avoid inadvertently directing readers away from a message, even right off the page!

Activity 21: apparent motion

Objective To discover the use of apparent motion to direct a reader's attention.

Description Have students read about apparent motion. Then have them look for examples of professional designs where apparent motion has been used effectively. Make sure that the students pick pictures where motion is not only apparent, but that the motion is leading the reader into some important content on the page.

Tell students to watch for ads produced by cigarette manufacturers. The designers for these ads have to be especially good at directing the reader's attention because they are required by law to tell the reader that use of the product will kill them! Consequently, many of the cigarette ads are wonderful examples of the principle of rhythm (even if you find the item they are selling to be offensive). When you are discussing the examples students have found, you may find it productive to use a cigarette ad to alert students to the power of graphic design to communicate only what the designer wants you to know. They are the ones that have selected the text to be highlighted in the Scan and Skim steps, and they are the ones who have placed items on the page to direct the reader into what they consider are the most important parts of the message. Thus, graphic design is a powerful tool for propaganda and misinformation in addition to it more legitimate uses. The case of the cigarette ads may be an excellent way for young people to learn about the marketing that is being targeted at them and the role that graphic design plays in attracting someone to begin doing something that will be damaging to their health and that they will likely regret doing in the future.

Background reading Pages 52 & 53.

Activity 22: apparent motion

Objective To use the principle of apparent motion to direct a reader's attention in student work.

Description Have students consider how to promote some activity in the school. This could be joining a club sponsored by the school, attending a school dance or sock hop, trying out for a sports team, promoting an upcoming game by a school team, promoting a special event like a Science Fair or school carnival, even promoting parent-teacher interviews or an open house for your class. Have students use a picture containing the apparent motion of the main object as the largest item in the design. The apparent motion must be used to effectively draw the reader into the main message they want to convey. Again, have them calculate the visual center of the page for the large item and use three telescoping proportions for the Scan, Skim, Scour approach to reading. At this point in their learning, it may be useful to remind them that basic graphic design is a powerful way to communicate. By adhering to the basic design principles you have taught, your students will produce effective communications. Their designs may not win any awards for being wildly innovative, but they will get a message across to their target audience, which is the ultimate goal of any document.

Background reading Pages 52 & 53.

Apparent motion

Here is another powerful way to direct a reader into a message you want to communicate. The apparent motion of these two riders leads the eye immediately into the catch-phrase of the poster. Readers will get a message before their conscious mind can respond.

Activity 23: white space

Objective To discover how professional designers use white space in their designs.

Description White space is one of the more difficult concepts in design. There is something in us that wants to fill up blank areas on a piece if paper, especially if we are being marked on the work we have put into a project. Thus, it is important to have students focus on the use of white space in professional designs to gain an appreciation for its value. Have students read about white space before looking for examples. Then direct them to look for ads or layouts where white space is a planned element of the design. This happens when the designer has used white space to direct the reader's attention to important content, to create an informally balanced design, to give a page an open, easy-to-read feel with wide margins and alleys, or to give a page a high class look with open areas. Be sure to discuss how the designer has used the white space to accomplish his or her goals in the examples students find.

Background reading Pages 54 & 55.

Activity 24: white space

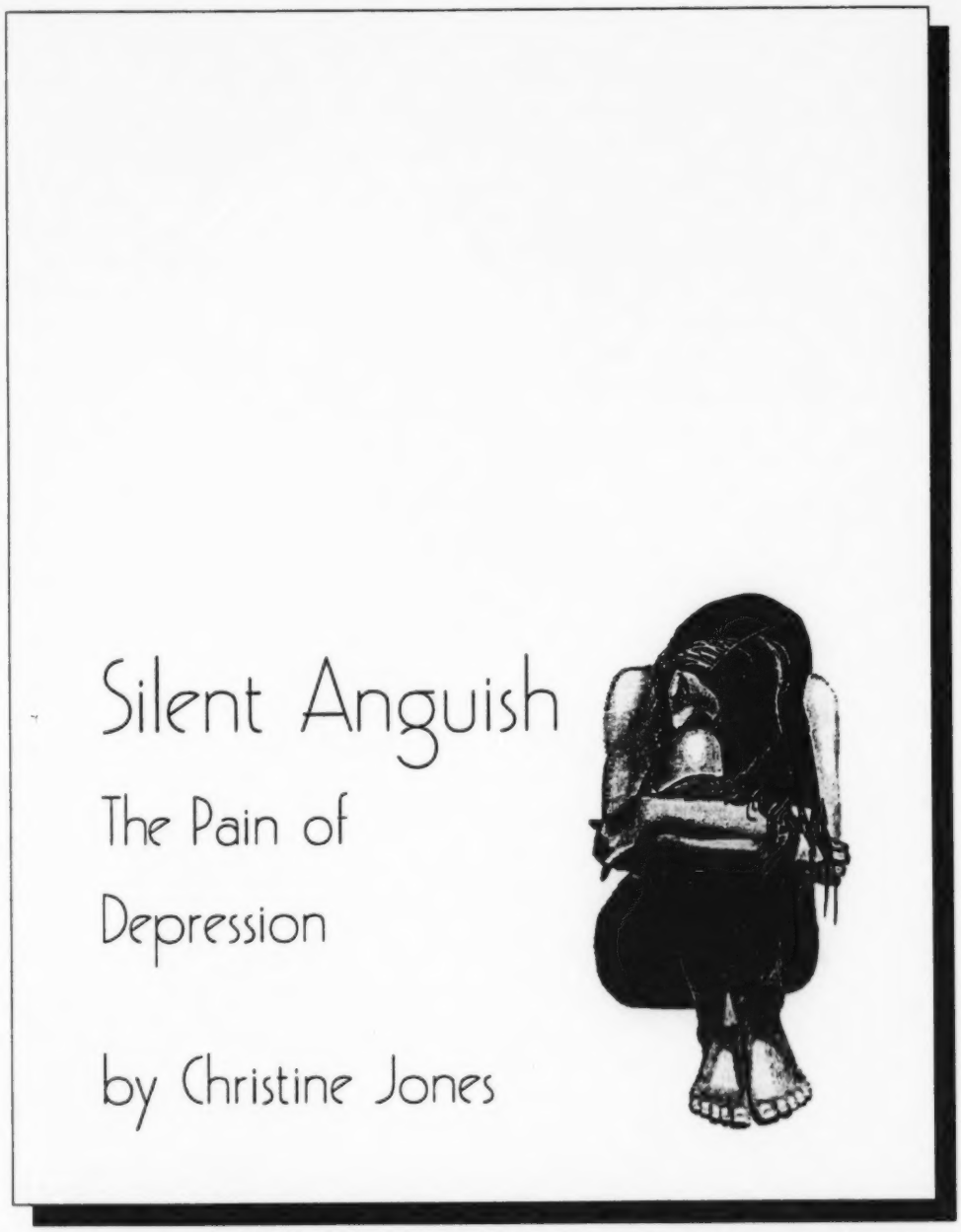
Objective To apply the use of white space as a planned element in the design of student work.

Description Students can apply the concept of white space most easily to a full-page document. Start them with the task of creating a book cover for a real or fictional book. The subject of the book could be a topic that you have just covered in Science, social studies, English, physical education, health, and so on. Students should apply the concept of white space to the book's front cover. They may find that their covers are more effective if they simply feature the title of the book in large type instead of including a picture. It is very useful if the students bring in an example of a book or novel to use as a reference as they design their own cover.

Make sure the students write promotional statements for the back cover excerpted from fictional reviews of the book, like "Two thumbs up for this exceptional novel - NewsWeek." In addition, have the students write an abstract of the book's content for the front inside flap. The back inside flap should have a biography of the author (the student) which could be a real summary of their life or a humorous statement of a fantasy life. Include a picture or scan of the student with the biography. The spine of the book should have the title of the book turned ninety degrees so that the words read down, not up the book. When the various components of the cover have been written and laid out, print them and have students glue or tape the cover together. You may find it easier to have the students tape their cover directly on the book they have been using for reference.

Background reading Pages 54 & 55.

White space



White space is a powerful element of design. Here it is used both to create contrast on the page and to direct the reader's eyes to the message. In addition, by placing the image and the text at the bottom of the page, the design reinforces the message of depression.

Activity 25: dominant item

Objective To discover the use of a single dominant item as a key to the visual unity of a design.

Description Have students read about the concept of unity. The lack of a unified design is one of the first signs of a novice publisher. The concept of unity is important, but it may be difficult for students to master. Fortunately, the most important aspect of unity is the easiest to discover. This is the unifying effect that a single dominant item has for all of the items on a page. Have students look for full page ads or magazine covers that use a single dominant item on the page. They will have already seen many examples of this type of design because most of the professional designers who are aware of the visual center of the page will place their largest item there. If possible, have students bring in examples of ads or covers where there is no single dominant item. Have students compare the effect of the two strategies from the perspective of which design draws you into the page and which one makes it faster to catch on to the message of the page. Students will quickly see that the dominant item gives meaning to the rest of the page items. It is important to point out that if a designer cannot decide on which item to feature, then their indecision will be what is communicated.

Background reading Pages 55 to 59.

Activity 26: dominant item

Objective To use the concept of a single dominant item to create visual unity in student work.

Description Have students research a topic where they will end up with at least three to five items of apparently equal importance. Students could find out some of the major tourist attractions for a province, state, or country, for example. From this material, have the students create a promotional travel poster or brochure. To be effective, the student must decide on a hierarchy, even though there doesn't appear to be one. This will be required to create visual unity with a single dominant item, for implementing the Scan, Skim, Scour approach to reading, and for setting up telescoping proportions on the page. For this activity, the students need to focus on which item should be made the dominant one. This decision will require some thought regarding the overall purpose of the document and what arrangement in the hierarchy will best serve the goal of communicating the desired message. Use of the visual center of the page is recommended for the placement of the dominant item if at all possible.

Background reading Pages 56 & 57.

Dominant item

The dominant item is essential for visual organization. This is especially the case when there will be a number of items, as with this travel brochure. Without a larger object to focus on, readers must wade through the material and make their own decision as to the relative importance of the various items on the page. Most readers won't bother.

51 BEST COPY AVAILABLE

Activity 27: applying design

Objective To give students some basic guidelines for applying graphic design to the documents they produce.

Description At this point, students have covered all of the basic principles of graphic design. The challenge is to use all of this information to create effective communication. This can be a difficult task, especially for someone who is new to the whole endeavor of creating visually appealing documents. To assist students, you may find it useful to photocopy the design checklist that is printed on the following page. This checklist is certainly not exhaustive, but it does give some structure to the process of designing the appearance of a new publication. If you have purchased this book, please feel free to copy this checklist for your classes.

When you hand out the checklist to students, you may want to take a few moments to discuss points number nine and ten. These points deal with two aspects of unity that the students have read about, but have not been the focus of an activity. Point nine deals with the tone of all items on the page. Students must consider the tone they want a particular document to have and then ensure that all page items are consistent in producing that tone in the design. Point ten deals with typographical unity, which is an extension of tonal unity to the type that is used on the page. Many novice publishers literally go crazy with type faces when they discover their computer will allow them to change the style of the characters. It may look neat, but it is counterproductive to the ultimate goal of communicating a message to readers.

Background reading Pages 55 to 59.

Applying graphic design

1. Identify the message to be communicated. Be sure to determine the hierarchy of importance of the points in the message.

2. Identify the audience for this message – who they are and where they are.

3. Determine the most suitable balance for the design of the page – the vast majority of documents need informal balance.

4. Start with a single dominant item placed as close to the true visual center of the page as possible – use the golden mean to find the visual center: 1.618. Do not clutter the page with items that compete with dominant item. Remember, in graphic design, less is more.

5. Create a hierarchy of proportions that corresponds to the hierarchy of points in the message. The dominant item should be the most important. Other items should decrease in size relative to their decreasing importance in the message. There should be at least 3 distinct telescoping sizes on the page.

6. Build white space into the design of the page right from the start.

7. Check the rhythm of the page – be especially aware of the power of eyes, apparent motion, and lines to direct the reader's flow through a page.

8. Ensure the page has adequate contrast. Be careful that the page does not have too much contrast – don't create visual static.

9. Ensure that all items on the page have the same "look and feel."

10. Ensure that only one or two type face families have been used on the page.

Activity 28: applying design

Objective To apply all of the graphic design principles to a more complex document.

Description Have students do research on a subject that will result in them having the material for at least three articles for a newsletter. Students could research current events or any topic in any course for their material. To give students some idea of what newsletters look like, have them collect some examples from their parents. You will want to give them some lead time before doing this activity because it may take some time for them to get some examples, or you may find it easier to simply provide some examples for student reference. Once the writing for the articles is finished, begin the design process by having students complete the design preparation sheet. Remind students that the seeds of the ultimate design are being sewn when they begin to identify the main points of the message to be communicated and a hierarchy of content is determined. Thus, these preparation steps should not be raced through simply to get them done. Be sure to have students sketch some thumbnails with different design ideas. Initial their preparation work before allowing them to begin working on the actual newsletter.

Now have students follow the steps on the checklist for applying graphic design. You may want to remind them that compromise is a big part of practical design. For example, the nameplate should not compete with the dominant item on the page, yet it must be large enough to identify the newsletter from a distance. Allow students some extra time to complete this activity because there is a lot to consider.

Background reading Students can refer to the readings from previous activities if they need to refresh their memories on a particular concept or design principle.

Complex documents

Current Affairs

A look at the world this last week — by Cynthia Miller

Cease fire fails to take hold

Full-scale fighting resumes in Bosnia

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This was the scene in Bosnia Tuesday morning as tanks began to roll towards the front lines.

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Youths go on rampage in Los Angeles

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Police officer questioning suspects.

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Stein Valley logging sparks controversy

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This document represents a pedagogically-rich assignment for a student. Not only does the student have to research the material and write it in their own words, they also have to consider how to present the information in an eye-catching format that engages the reader and immediately gives the reader an idea of the content from the visual organization of the page.

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Activity 29: discovering type

Objective To discover the world of type that is all around, but seldom noticed.

Description It is now time to shift the focus from the basic graphic design principles to another critical component to effective documents – typography. A good designer's goal in the use of type is for it to be transparent – that readers do not notice the type so much as they see through it to the message it contains. For this reason, many people are simply unaware of the role that type plays in design and its importance to the designer. Thus, the first activity for students will be to focus on the type they encounter every day. Have them simply go out and gather as many different examples of type they can find. Be sure to have students look for subtle differences in the type used for the body text in documents, not just the readily apparent differences in the shapes of large type used for headlines and lead-ins.

Have them compare the examples they have brought in. Students can work in pairs or groups to compare their examples and discover what shapes of letters tend to be used for various purposes in publishing. Then have the students read about the power of the shapes of the characters to convey meaning to the reader. Discuss the idea that the shape of the type is an active element of a design.

Background reading Pages 81 & 82.

Activity 30: basic typography

Objective To learn the basic terminology and concepts of type.

Description There is no way to intelligently discuss the impact of type in a design if you haven't mastered some very basic concepts and terms. Have students read about the basics of type. The minimum set of terms and concepts to be mastered is the following:

- Type face
- Base line
- x-line
- Cap line
- Ascender
- Descender
- Stroke
- Serif
- Stroke weight
- Leading
- Point
- How type size is measured

A knowledge of these terms and concepts will allow students to understand the rudiments of how type design can be used to improve the effectiveness of publications.

Background reading Pages 67 to 71.

Activity 31: serif and sans serif

Objective To discover the two major categories of typeface design and their use in publications.

Description Have students read about the classification scheme of type face designs. Then have them read about Serif and Sans Serif type face designs. These are the most commonly used type face designs in the world. It is, therefore, very important for students to learn about these type face designs and where they are used. Be sure to discuss the characteristics of both serif and sans serif type with your students to ensure they are clear on the distinction before moving on to the second part of this activity.

Now have students look for as many examples of both serif and sans serif type as they can find. When they bring the examples to school, have them look for the kinds of items for which each is generally used. There are no rules in design so you will see some designs that do not follow the general trend. Generally, you will discover two major uses – serif type is used much more for body text and sans serif type is used more for headlines and large lead-in type.

Finally, have students read the discussion of the use of serif versus sans serif type. Have them focus on the suggestions for use listed on page 91 in the background reading.

Background reading Pages 71 to 74 and pages 87 to 91.

Activity 32: serif and sans serif

Objective To compare serif and sans serif type in student essays and reports.

Description Have students take an essay or report they have written for any subject and set up a hierarchy of content for Scan, Skim, Scour and telescoping proportions. Have the students set all of the type in a serif type face. Remind students that if serif type is used for headlines and subheads, then the body text must be set in the same type face – never mix two different serif type face designs on the same page. Have students print the document. Then have them change all of the type to a sans serif type face and print the document again.

After the two copies of the essay or report are printed, have students compare the overall appearance of the two. The body text will be most readable in serif type and will produce a more scholarly appearance to the work. The sans serif type will be more dramatic and eye catching, but it will definitely be more difficult to read. Thus, students should always use serif type for the body text of their work and also use serif type for headlines and subheads if a high class, scholarly look is desired.

Background reading Page 73.

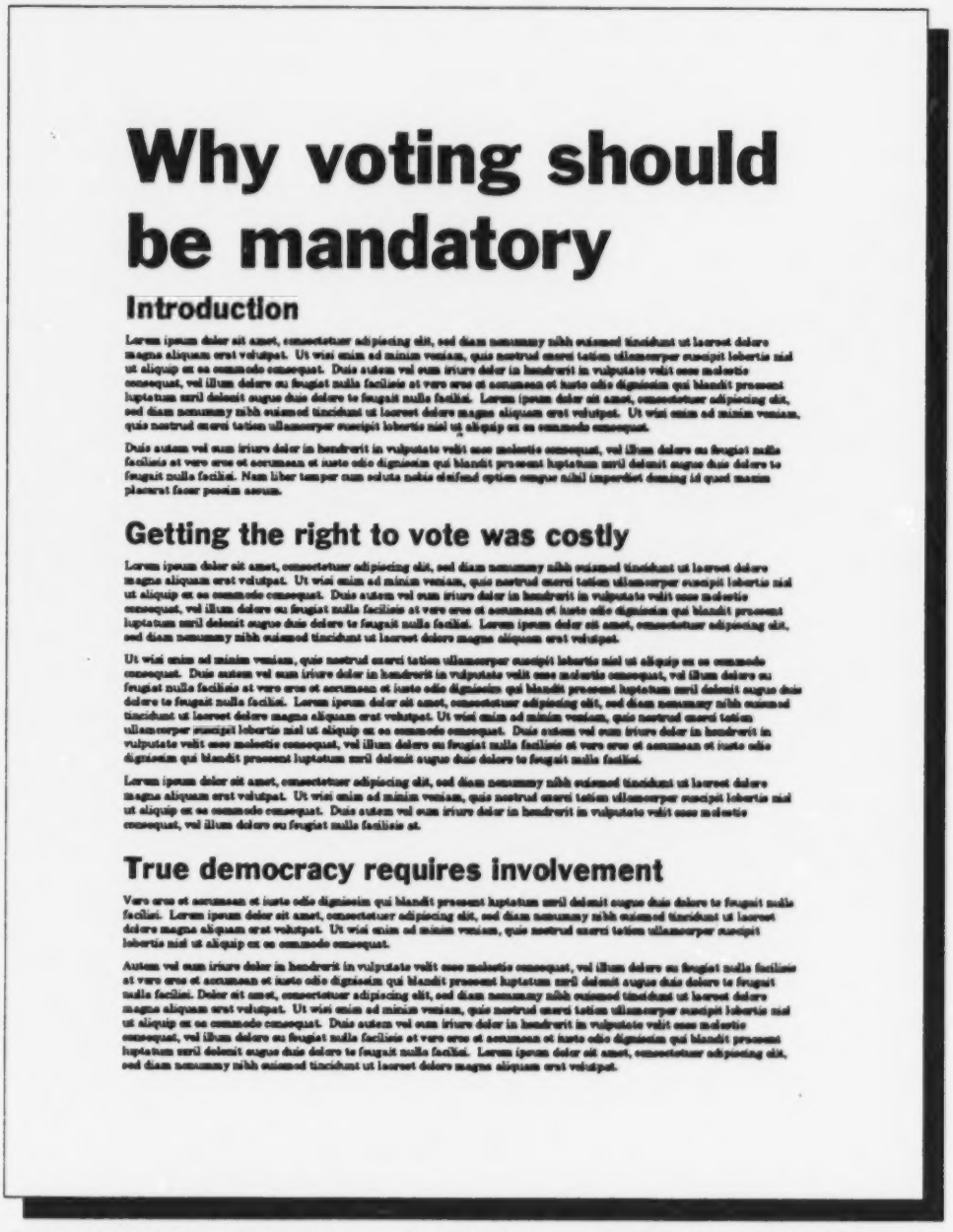
Activity 33: sans serif type

Objective To use sans serif type for more dramatic headlines and lead-ins in student work.

Description This activity can be used with either a promotional document like a poster or advertisement or with a more text intensive document like a newsletter or users manual where the content is designed to be skimmed. In all of these documents, it is important that the headlines and lead-in text jump off the page and grab a reader's attention. Sans serif type is excellent for eye catching attention grabbers due to its high black/white contrast and its simple, easily recognized strokes. Select the type of document you would like students to work on for this activity and have the students take the all of the headlines, subheads, and any other lead-in text and set it in a sans serif type face. Have them make a printout. Then have them change all of the headlines, subheads, and lead-in text to a serif type face (the same type face as the body text, if this is applicable). Have students make another printout. Students should compare the effect of the lead-in text in the two copies of the document. It quickly becomes apparent that the sans serif type creates a much more dramatic effect than the serif type which is better suited to most document that must promote something.

Background reading Page 74.

Sans serif type for lead-ins



Why voting should be mandatory

Introduction

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Getting the right to vote was costly

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True democracy requires involvement

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Sans serif type delivers a message immediately due to its uncluttered easily recognized lines. It is high impact type. If you want headlines and sub headlines to jump off the page, then sans serif type will do the job. For a controversial essay like this, sans serif type will catch the reader's eye and deliver its thought provoking message quickly.

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Activity 34: square serif type

Objective To use type with large square serifs in student work.

Description The classic square serif type face is the one used in the western United States during the 1800's for saloon signs and wanted posters. Have students create a wanted poster for a criminal from any time period using the "old west" look created by large square serif type. Pictures can be scanned in or pasted on the poster. For fun, have the students make wanted posters of themselves with a humorous message. Be sure to point out to students how the shape of the letters creates a definite "feel" for a document.

Background reading Page 74.

Square serif type

Here is a fun assignment for students. They can use pictures of themselves to create a "Wild West" wanted poster. The key to creating the "Wild West" appearance is the square serif type. The large square serifs mimics the type that was in style during that time period.

Activity 35: script type

Objective To use script type faces in student work.

Description Script type creates a handwritten look that can add a very personal touch to a document. Open scripts, where the letters look handwritten but they do not flow into each other, tends to create a more informal appearance. Closed scripts, where the characters flow smoothly into each other, tends to create a more elegant, high class look for a document. Invitations, certificates, greeting cards, and menus are some of the documents that can benefit from the use of script type. For this activity, have students create a menu for a restaurant in another part of the world. The choice of script type face for the menu should be based on the type of clientele the restaurant serves and whether a more formal or informal look is desired. Remind students that a menu must serve two functions – it must create an appearance that is in keeping with the image of the restaurant and it must be easy to read, especially for older people who have difficulty with small and ornate type. Many script type faces create a wonderful look for a document, but they are very difficult to read. Also make sure that students do not use script type for lines of only upper case characters – the text will be virtually unreadable in the vast majority of script type faces.

Background reading Page 75.

Script type

This menu for a French restaurant gives you the impression of springtime in Paris. This feel is created by the floral border and the elegant script type.

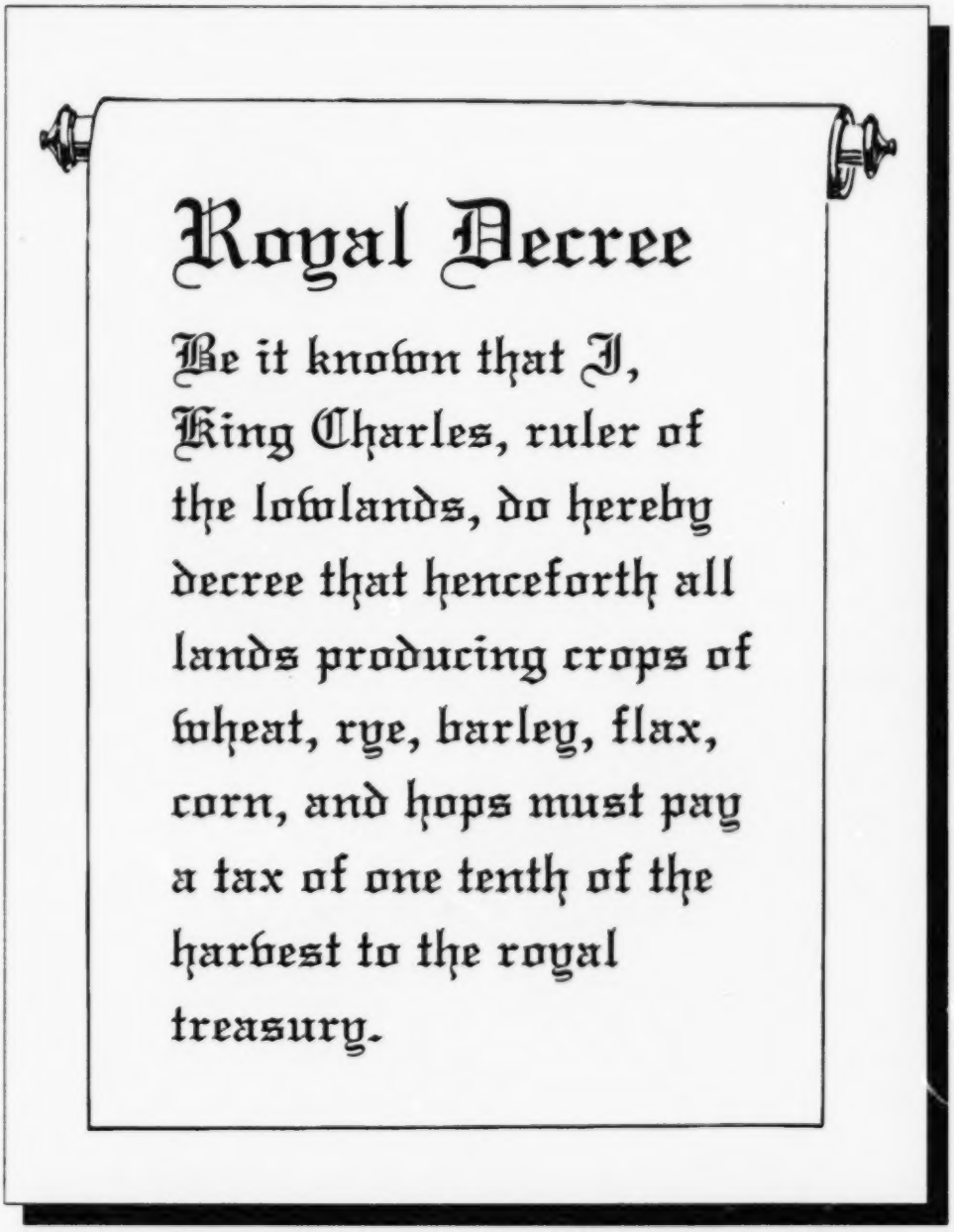
Activity 36: text type

Objective To use text type faces in student work.

Description Text type creates a "Middle Ages" feel. It is excellent for documents that need to appear from that time period, or that are promoting something from that time period, like a Shakespearian play. Text type can also be used for certificates. Have students create a decree from a feudal king or a letter from a middle ages author to a colleague. As was the case with script type, text type should never be used for lines of all upper case characters because the text will be unreadable.

Background reading Page 75.

Text type


Royal Decree
Be it known that I,
King Charles, ruler of
the lowlands, do hereby
decree that henceforth all
lands producing crops of
wheat, rye, barley, flax,
corn, and hops must pay
a tax of one tenth of the
harvest to the royal
treasury.

Text typefaces look they were hand-written with quill and ink by monks working in a secluded European monastery in the middle ages. As such, they are perfect for those documents which must appear to be from that time period, like this decree from a feudal king.

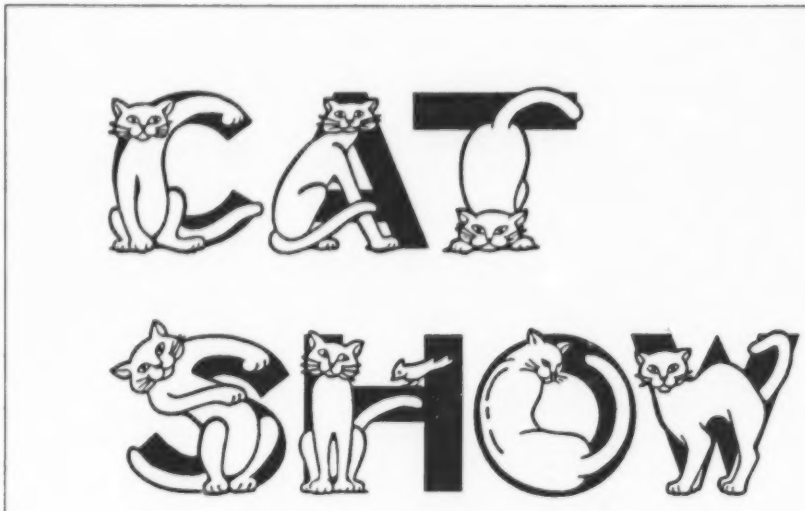
Activity 37: novelty type

Objective To use novelty type in student work to create a look that supports a document's message.

Description Novelty type ranges from the mildly different to the wildly bizarre. This kind of type is best suited for large lead-in text that creates a specific look for promotional material. Novelty type can also be very useful for creating logos for companies and organizations. It is never used for body text. Have students create a promotional document like a poster or brochure. Make sure that they examine the novelty type faces that are available before they do their design so the effect of the type can be built into the layout from the beginning. Students will be tempted to over use this kind of type because it looks neat – remind them to consider the readability of the type as well as its appearance.

Background reading Page 76.

Novelty type



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Novelty typefaces can be a lot of fun. These letters made out of kitties is ideal for a poster advertising an upcoming cat show. However, restraint must be practiced when using these specialized typefaces because they can be very difficult to read in all but very short phrases.

Activity 38: capital letters

Objective To discover how professional designers use capital letters.

Description Have students look for examples of headlines in newspapers, newsletters, magazine covers, and magazine articles. Students will need at least 10 to 15 examples, the larger their sample size, the better. Make sure they get samples of short headlines and long ones as well. Once they bring the examples to school, have them work in pairs or in groups to see if they can discover any trends in how capital letters are used. Do not have students read about the use of capital letters before they do this activity. As we have mentioned, there are no rules in graphic design, but there are overall trends in design. Generally, students should discover that capital letters are great attention grabbers and make messages look more important. Professional designers use them for high impact messages. They also only use all capital letters for short headlines, three to five words at most. Once the headlines get longer than five words, designers usually switch to lower case letters for better readability. Once these trends have been discovered, have the students read about the use of capital letters from the book. It is important to point out that many people still use initial capital letters on the beginning of each new word in a title or headline. Students will likely find several examples of this in their examples of professionally designed work. However, this creates visual hiccupping and should be discouraged because it slows down the reading of the text. The use of initial capitals stems much more from tradition than it does from good graphic design.

Background reading Pages 98 & 99.

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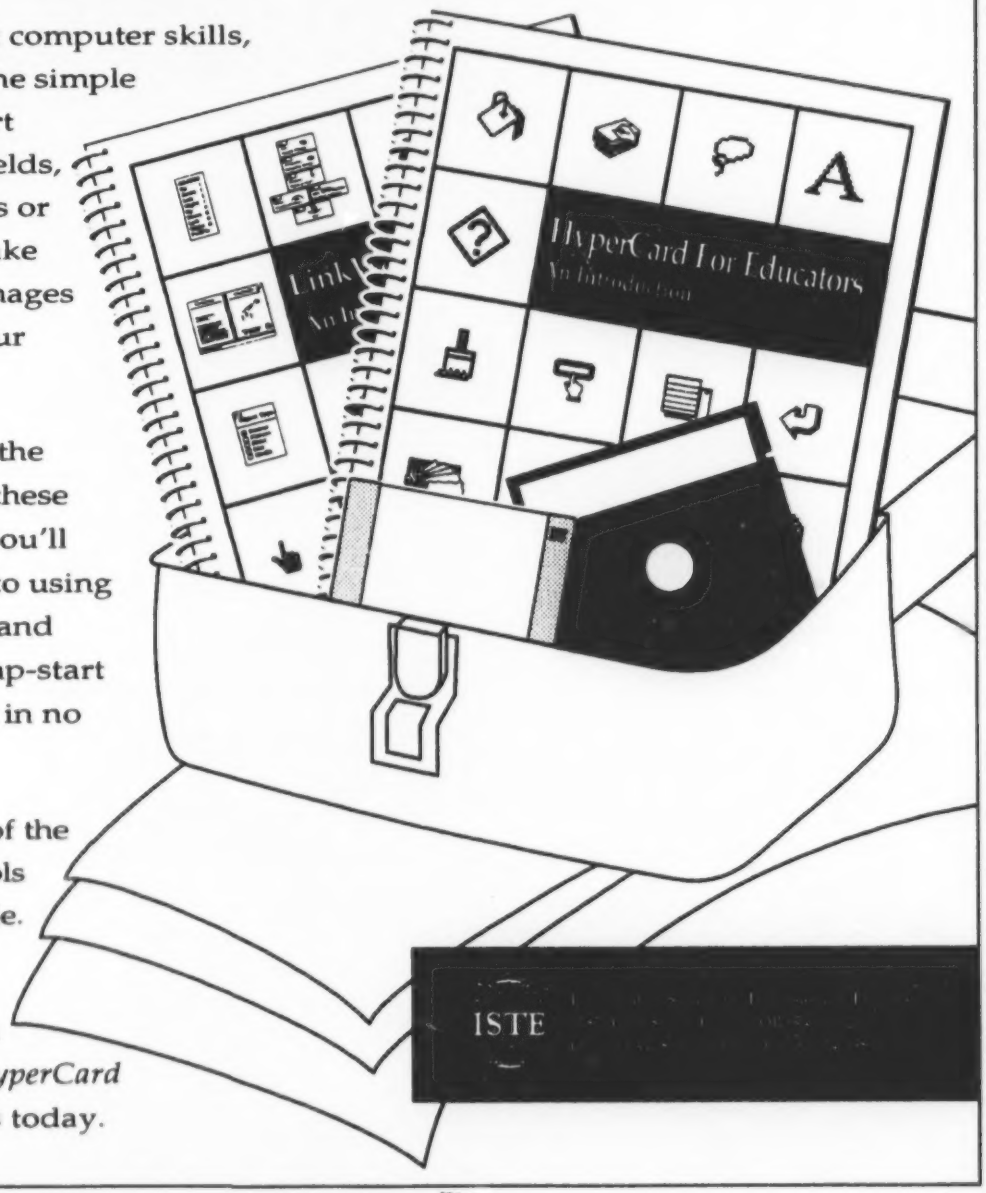

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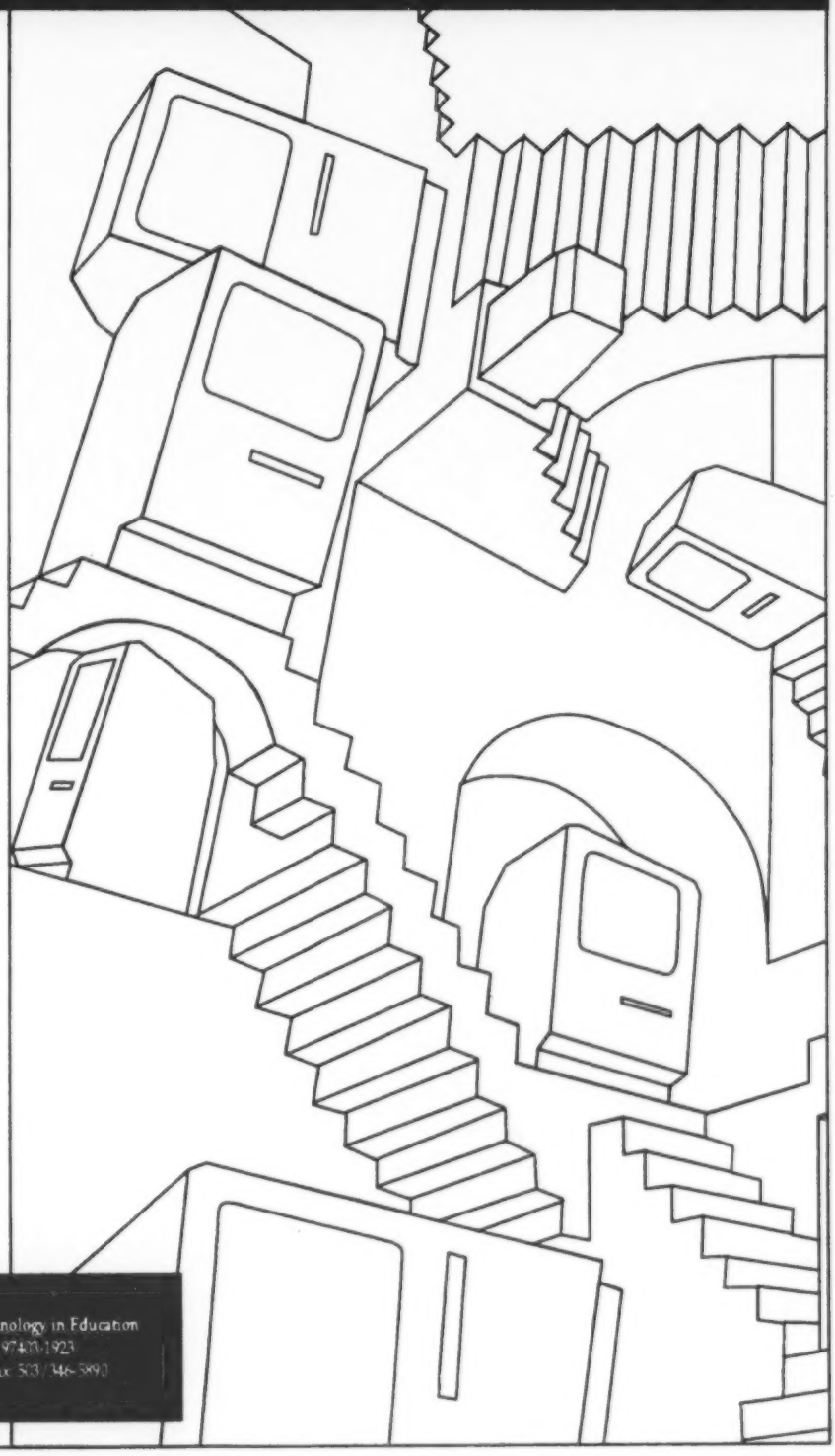

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In recent years, Dave has focused much of his writing efforts on problem solving and on staff development. Some of Dave's other books also available from ISTE include *Problem-Solving Models for Computer Literacy, LogoWriter for Educators: A Problem Solving Approach, Logo PLUS for Educators: A Problem Solving Approach* (co-authored with Sharon Yoder), and *Effective Inservice for Integrating Computer-as-Tool into the Curriculum.*

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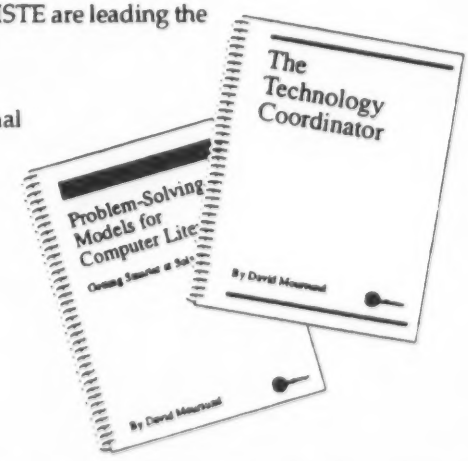

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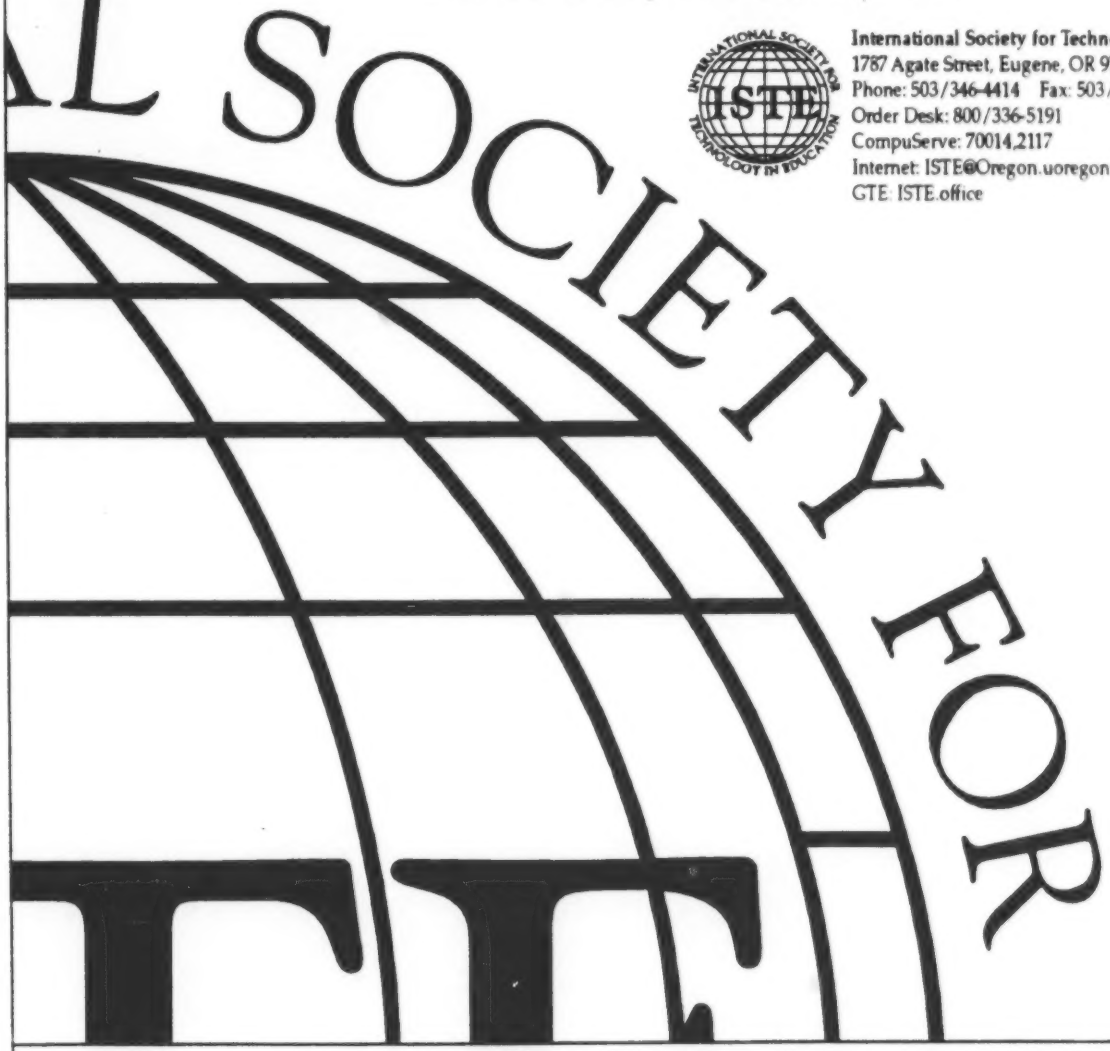

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